

MUSIC - UNIVERSITY OF TORONTO



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Gavrilin, V. (Valerii)
Zemlia

M
1543
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G28Z4
1983
c.1
MUSI



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В. ГАВРИЛИН

ЗЕМЛЯ

**Вокально-инструментальный цикл
памяти Анатолия Мерзлова—тракториста**

Стихи А. Шульгиной

**ВСТУПЛЕНИЕ
ПАМЯТЬ
ОКОП**

**ХЛЕБ
ВЕТЕРОК
КОЛЫБЕЛЬНАЯ**

**ЗЕМЛЯ
МАМА
ЗАКЛЮЧЕНИЕ**

ПАРТИТУРА



В. ГАВРИЛИН

ЗЕМЛЯ

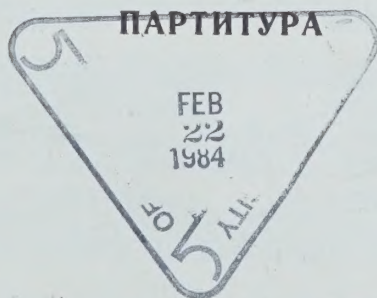
**Вокально-инструментальный цикл
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«Земля» — цикл небольших песен-плакатов о том, что составляет основу основ всякой человеческой жизни. Сочинение адресовано самой широкой аудитории. Манера пения должна быть очень простой, далекой от академической, скорее ориентированной на манеру, распространенную в вокально-инструментальных ансамблях. Очень трогательно звучит сочинение в исполнении детских хоровых коллективов, которым автору особенно хочется рекомендовать его.

Допустимы любые вольные обработки как вокальной партии, так и сопровождения, в зависимости от исполнительских ресурсов. Возможно сопровождение, ориентированное только на партию фортепиано или электрооргана, однако роль ударных инструментов ни в коем случае не должна быть преуменьшенной. Допустимы варианты состава ударных инструментов, но необходимо точное следование ритмическому рисунку.

Автор

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1543
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ЗЕМЛЯ

Стихи А. ШУЛЬГИНОЙ

В. ГАВРИЛИН

ВСТУПЛЕНИЕ

Moderato

Vibrafono



героя-комсомльца Анатолия Мерзлова, погибшего, спасая народное достояние — хлеб.

ПАМЯТЬ

Feroce $\text{♩} = 96$

Chitarra

Chitarra

basso

Timpani (G)

Tamburo

Organo*

Piano

Canti

1. И вот придет тот

Chit.

Chit.

basso

Timp.

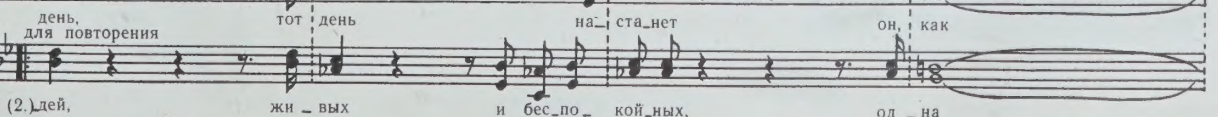
T-ro

Org.

Piano

Canti

Canti



* Электроорган с педальным реостатом.

Chit. E^b_m

Chit. basso

Timp. p ff

T-ro

Org.

Piano

Canti

звез - да, взой - дет в лю - бой

(для повторения)

Canti

под солн - цем

Chit. F D₇ G_m

Chit. basso

Timp. f

T-ro

Org.

Piano

fff fff f

Canti

люд - ской судь - бе, ко -

сре - ди дож - дя. О,

Музыкальный фрагмент с нотами и текстом. Ключевая подпись: F₇.

Текст:

—гда дай, на_е_ди_не лишь ты да тво_я
дай, о, дай ей бог быть доб_рой, быть до_

Музыкальный фрагмент с нотами и текстом. Ключевые подписи: B, A^b, G.

Текст:

па — мять. По — том о_ста_нет_ся
—стой — ной. О_на жи_вет лишь на

Chit. G^b 1. F D_7 G_m

Chit. basso

Timp.

T-ro

Org.

Piano

Canti

па_мять све_те о те_бе, без те_

Chit. 2. F

Chit. basso

Timp.

T-ro

Org.

Piano

Canti

2. Од_на сре_ди лю_бля! О,

D^b E G D^b

дай ей бог быть доброй, быть до -

D^b C H

-стойной. О - на жи - вет на

Chit. D_7 D_7^{-5} G_m

Chit. basso

Timp.

T-ro

Org.

Piano

Canti

све_те без те - бя!

Chit. G G

Chit. basso

Timp. mf ff

T-ro

Org.

Piano sf sf sf

Canti

ОКОП

Sostenuto con spirito $\text{♩} = 60$

Chitarra

Chitarra
bassoTimpani
(A, D)

Tamburo

Organo

Piano

Canto (solo)

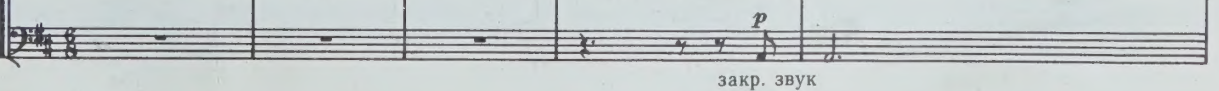
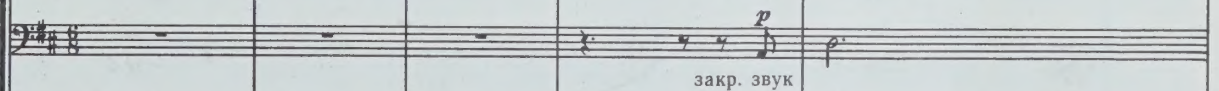
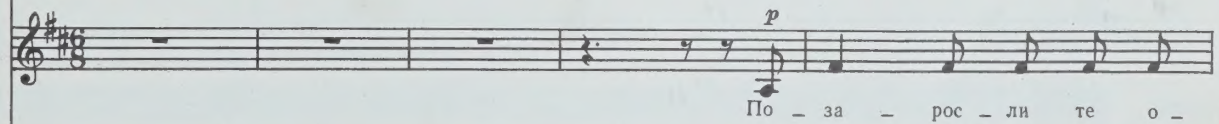
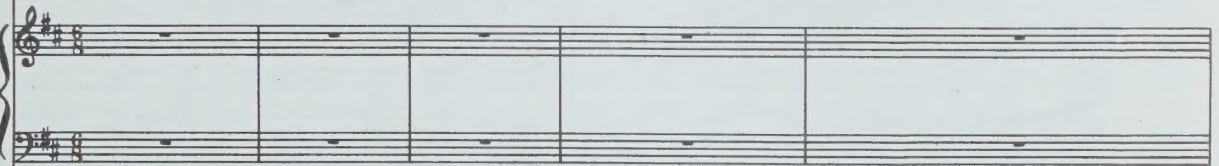
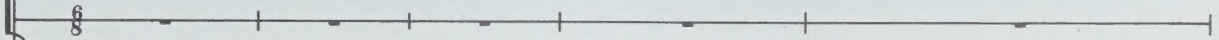
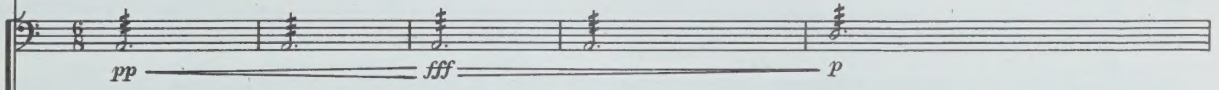
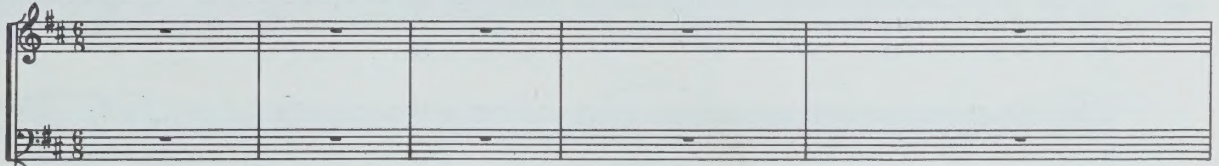
Coro
bassi

I

II

III

IV



Timp.

Canto

ко — пы все сон- тра — во — ю, за —

Coro

Timp.

Canto

кры — лись о — ни, за — рос — ли, слов — но ра — ны, и у —

Coro

cantando

Timp.

Canto

же пре — вра — ти — лось по — ле бо — я в спо —

Coro

Timp.
 Canto
 _ кой - ну - ю, свет - лу - ю по - ля - ну...
 Coro
 Chit.
 Chit. basso
 Timp.
 T-ro
 Org.
 Piano
 Canto
 Но толь - ко, толь - ко жи -
 Coro
 закр. звук
 закр. звук
 закр. звук
 закр. звук
 закр. звук

1
 mf cantando
 mf
 fff p
 pp
 p
 p
 Con Ped. sempre
 1
 mf
 mf
 mf
 mf
 mf

Chit.

Chit. basso

Timp.

T-ro

Org.

Piano

Canto

Coro

— вут на зем — ле сол — да — ты,

espressivo

fff *p*

fff *pp*

и в па — мять их горь — ку — ю

Chit.

Chit. basso

Timp.

T-ro

Org.

Piano

Canto

8 -

не про - ни - ка - ет сон - тра - вы цве - тень - е го - лу -

Coro

The musical score is written for a full orchestra and vocal ensemble. The instruments and voices are arranged vertically from top to bottom: Chit. (Chitarra), Chit. basso (Chitarra basso), Timp. (Timpani), T-ro (Tromba), Org. (Organ), Piano (Piano), Canto (Soprano), and Coro (Chorus). The key signature is one sharp (F#), and the time signature is 4/4. The Canto part includes the Russian lyrics: "не про - ни - ка - ет сон - тра - вы цве - тень - е го - лу -". The Coro part consists of four staves, likely representing different vocal parts within the chorus. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'p' (piano) and 'v' (forte).

ten.

ten.

cresc.

cresc.

8

ten.

ten.

ten.

ten.

бо - е, о - ко - пы там не за - рас - та - ют,

2

Vibr. *mf*

Chit. *ff*

Chit. basso *ff*

Timp. *fff*

T-ro *fff*

Org. *ff* *p*

Piano *ff*

Canto *p*

и го - рит, ды -

Coro

Vibr.

F

p

dim.

ppp

p

p

p

p

... мит - ся по - ле бо - я...

Allegro maestoso $\text{♩} = 150$

2 Flauti

Chitarra

Chitarra
bassoPiatti
poi Triangolo

Tamburo

Arpa

Organo

Piano

Canto

Canto
для
повторения

tr

f

f

ordinario

метелки

f

do
fa
gliss.

f

sf

sf

детский голос

1. От - ку - да бе - рет - ся

(детский голос)

(2.) всем ли хва - та - ет

Fl.

Chit.

Chit. basso

P-tti

T-ro

Arpa

Org.

Piano

sf f

Con Ped. sempre

Canto

мужской голос

хлеб? Ко - гда бо - сы - е

(для повторения)

2

хле - ба?

(мужской голос)

Ко - гда на - сту - па - ет

The musical score is arranged in a vertical system. The instruments listed on the left are Flute (Fl.), Chitarre (Chit.), Chitarre basso (Chit. basso), Pizzicato (P-tti), Tromba (T-ro), Arpa (Arpa), Organ (Org.), Piano, and Canto (Vocal). The Piano part includes dynamic markings *sf* and *f*, and the instruction *Con Ped. sempre*. The vocal parts are for a male voice (мужской голос). The lyrics are in Russian. The first vocal line has the lyrics 'хлеб? Ко - гда бо - сы - е'. The second vocal line, marked '(для повторения)' and '2', has the lyrics 'хле - ба?'. The third vocal line, marked '(мужской голос)', has the lyrics 'Ко - гда на - сту - па - ет'.

Fl.

Chit. D

Chit. basso

P-tti

T-ro

Arpa

Org.

Piano

Canto

но - ги у - же не зяб - нут на

(для повторения)

Canto

пол - ночь, чер - на - я и глу -

A G

паш — не, в зем — лю бро — са — ют

(для повторения)

— ха — я, за — сы — па — ет да — же го —

Fl.

Chit. A F#

Chit. basso

P-tti

T-ro

Arpa

Org.

Piano

Canto

зер - на и ждут дож -

(для повторения)

Canto

- лод - ный и хлеб ви - дит во

Н G F#

ля, ждут дождя - сне, хлеб во

(для повторения)

с 1057 к

1. 2.

Fl.

Chit.

Chit. basso

P-tti

T-ro

Arpa

Org.

Piano

Canto

Colla bacch. di Timp.

p cresc. molto

gliss.

gliss.

gliss.

gliss.

детский голос

— дя...

2. А # сне...

1

meno mosso

F₇
 ff dim.
 ff
 p.
 ff
 ff
 детский голос
 p.
 ad libitum
 A

* —нажать обеими руками клавиши нижнего регистра.

Andante $\text{♩} = 48$

rit.

Fl.

Chit.

Chit.
basso

P-tti

T-ro

Arpa

Org.

Piano

Canto

ес _ ли вдруг хлеб ис _ чез _ нет? Ко _

2

Fl. *tr* *p*

Chit. *B_m* *p*

Chit. basso

Tr-lo Triangolo *p*

T-ro

Arpa *mf* *gliss.*

Org. *pp*

Piano *cantando espr.*

Canto *V*

—гда вес_ной на бе_ре_зе рас_пус_тят_ся пер_вы_е листь_я,

Fl. *tr* *tr*

Chit. G^b C

Chit. basso

Tr-lo

T-ro

Arpa *gliss.* *sol* *gliss.*

Org.

Piano

Canto

лю - ди вспо_м_нят о хле - бе и бро - сят в зем - лю зер -

3 Tempo I

Musical score for a symphony orchestra and vocal soloists. The score includes staves for strings, woodwinds, brass, and vocal soloists. The key signature is B-flat major (two flats). The tempo is marked "Tempo I". The score features various musical notations including dynamics (*f*, *sf*), articulation (accents, *gliss.*), and phrasing (slurs). The vocal soloists are labeled "Canto" and "детский голос" (children's voice). The lyrics are in Russian: "Так, зна-чит, он веч-ный?" and "Он".

The score is divided into two systems. The first system includes staves for strings, woodwinds, brass, and vocal soloists. The second system includes staves for strings, woodwinds, brass, and vocal soloists. The vocal soloists are labeled "Canto" and "детский голос".

The lyrics are in Russian: "Так, зна-чит, он веч-ный?" and "Он".

Fl. *tr-m*

Chit. D^b

Chit. basso

P-tti

T-ro

Arpa *gliss.*

Org.

Piano

Canto

ве - чен, ве - чен, ве - чен! Он ве - чен, как

The musical score is written for voice and piano. The key signature consists of three flats (B-flat, E-flat, A-flat). The vocal line is written in a single staff with lyrics underneath. The piano accompaniment is written in two staves (treble and bass clef). The vocal line includes notes for A^b and G^b. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand.

Lyrics:

мы с то — бо — ю, и смер — тен, как мы с то —

Fl.

Chit. A^b F

Chit. basso

P-tti

T-ro

Arpa

Org.

Piano

Canto

- 60 - ю, ба - ТЮШ -

The musical score is written for voice and piano. It consists of several systems of staves. The vocal line is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are in Russian: "ка- хлеб, кор -". The piano accompaniment includes a series of chords in the right hand and arpeggiated figures in the left hand. A dynamic marking "B" is present above the first vocal staff. A fermata is placed over the final note of the vocal line.

ка- хлеб, кор -

[illegible]

ff mf f

D^b

с 1057 к

37

Chit. A_m G_7

Chit. basso

Organo (Piano)

Canto

Ой, ко _ гда, ко _ гда, ко _ гда, на ка _ кой не _
attacca

КОЛЫБЕЛЬНАЯ

$\text{♩} = 84$

I

2 Flauti *p cantando dolce*

II

Chitarra A_m *p*

Chitarra basso *p*

Triangolo

Arpa (Piano)

Organo (Piano)

Celesta

Canto *p*

_ де _ ле? Ти _ хий ме _ сяц, слов _ но зыб _ ка, над зем _ ле _ ю

Fl. I

Fl. II

Chit. G_m F_m E^b_7 A^b

Chit. basso

Tr-lo

Arpa

Cel.

Canto

све - сил - ся. Тво - я дет - ска - я у - лыб - ка

Fl. I

Fl. II

Chit. C D_m E_7 A_m F_m

Chit. basso

Tr-lo

Arpa *mf*

Cel.

Canto

и сквозь го - ды све - тит - ся. Тво - я дет - ска -

- я у - лыб - ка и сквозь го - ды све - тит - ся.

mf *gliss.*

mf *pp* *p*

gl. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

mf

gliss. *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Ped. sempre

у те - бя гла - за, как преж - де, го - лу - бы - е

Fl.

Chit.

Chit.
basso

Tr-lo

Arpa

Cel.

Canto

ма - ми - ны.

За ок - ном сме -

ют - ся звез - ды,

слов - но де - ти

Fl.

Chit.

Chit.
basso

Tr-lo

Arpa

Cel.

Canto

ма - лы - е.

Ты да я да

мы с то - бо - ю

в ми - ре не - раз -

poco rit. *a tempo*

Г_m F_m F_m E_b A^b C D_m E₇

дель_ны_е. Да_же ве_тер над зем_ле_ю слов_но ко_лы_

1. 2. *rit.*

A_m A_m *p* *dim.* *p* *dim.* *p*

бел_на_я. // бел_на_я. Бай-бай-бай, бай-бай-бай, бай-бай-бай.

gliss. *rit.*

ЗЕМЛЯ

Appassionato $\text{♩} = 122$

Chitarra

Chitarra basso

Timpani (G)

Tamburo

Organo

Piano

Canto

f

ff

p

f

f con forza

f

метелки

Зем - ля мо - я,

зе -

Chit.

Chit. basso

Timp.

T-ro

Org.

Piano

Canto

— мелюш_ка, зем — ли_ца! А мы к те_бе с по_чтень_ем и лю_

F A^b_m

_ бовь _ ю! До _ ждем про_хлад_ным, до-ждем про_хлад_ным, до _ ждем те _ бе на _

A^b_m E_m H

_ пить _ ся, до _ ждем про_хлад_ным, а не теп _ лой кровь _ ю!

Chit. G_m C_7 G_m C_7 | G_m C_7 G_m C_7 | G_m C_7 G_m C_7 | G_m C_7 G_m C_7 |

Chit. basso

Timp. *ff*

T-ro

Org. *f*

Piano

Canto

Зем - ля моя! Зе - мелюшка! Зем -

Chit. G_m C_7 G_m C_7 | G_m C_7 G_m C_7 | B_m E_7 B_m E_7 |

Chit. basso

Timp.

T-ro

Org.

Piano

Canto

- ли - ца! В тво - ей гру - ди на -

B_m E_7^b B_m E_7^b F

_ве_ки на_ши кор_ни! И ес_ли

A_m^b E^b *rall.*

мы не преда_дим да не об_ма нем, ты,

Andante

rall.

Chit.

Chit. basso

Timp.

T-ro

Org. *p molto legato*

Piano

Canto

ма_туш_ка, ма_туш_ка, на - по_ишь и на -



a tempo

Chit.

Chit. basso

Timp.

T-ro

Org. *a tempo*

Piano

Canto

кор - мишь! Зем -

G_m C₇ G_m C₇

f

p

ff

f

f

G_m C_7 G_m C_7 | G_m C_7 G_m C_7 | G_m C_7 G_m C_7 | G_m C_7 G_m C_7 | G_m C_7 G_m C_7 | G_m C_7 G_m C_7

poco a poco dim.

p poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

_ ля мо_я, зе_мелюш_ка, зем_ли _ ца!

G_m C_7 G_m C_7 | G_m C_7 G_m C_7 | G_m C_7 G_m C_7 | G_m C_7 G_m C_7 | G_m C_7 G_m C_7 | G_m C_7 G_m

ppp

ppp

ppp

ppp

ppp

ppp

ad libitum

MAMA

Andante con anima ♩ = 72

2 Flauti

2 Clarinetti (B)

Fagotto

2 Corni (F)

2 Trombe (B)

Trombone

Tuba

Timpani (F, B)
poi Vibrafono

Chitarra

Arpa

Piano
poi Celesta

Organo

Canto

Andante con anima ♩ = 72

Violini I

Violini II

Viole

Violoncelli

Contrabassi
Chitarra basso*p cantando*

B

C_m*p**mf**p**p**p**p**mf*

Ру

ки у_ста_лы_е

*p**p*

Fl.

Cl.

Fag.

Cor.

Tr-be

Tr-ne

Tuba

Timp.

Chit.

Arpa

Piano

Org.

Canto

Archi

ти хо о - пу_ще_ны, во - ло - сы ру_сы_е

The musical score is arranged in a standard orchestral format. The woodwinds (Flute, Clarinet, Bassoon) and brass (Cor Anglais, Trumpet, Trombone, Tuba) are in the upper staves. The percussion (Timpani, Chimes) and strings (Archi) are in the lower staves. The vocal line is written for a soloist or a small group. The lyrics are in Russian and are written below the vocal line. The score is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings.

1

добр_я мо_я, неж_на_я мо_я ма _ ма.

Fl. *p*

Cl.

Fag.

Cor.

Tr-be

Tr-ne

Tuba

Timp.

Chit. *pp* *poco a poco cresc.* G_m E_b C_m F_7

Arpa

Piano

Org.

Canto *A—*

Archi

2

...ма - ма. Все мне ме - ре_шат_ся

2

с 1057 к

Fl.

Cl.

Fag.

Cor.

Tr-be

Tr-ne

Tuba

Timp.

Chit.

Arpa

Piano

Org.

Canto

Archi

го ды бы - ва_лы - е, ю - нос ти

B

G_m

v

про_жи_той коф_точ ка а_ла_я_

3

Fl. *cresc.*

Cl. *cresc.*

Fag. *cresc.*

Cor. *cresc.*

Tr-be

Tr-ne *p cresc.*

Tuba *p cresc.*

Timp. *p G_m cresc.*

Chit. *cresc.*

Arpa

Piano

Org.

Canto

ти_ха_я мо_я, доб_ра_я мо_я, не_ж_на_я мо_я

3

Archi *cresc.*

cresc.

Musical score for page 57, featuring multiple staves with piano and vocal parts. The score includes dynamic markings like *ff*, *ff espr.*, and *ff*, as well as tempo markings like *animato*. The vocal part has lyrics "a2 Sole" and "Ma - ma."

The score is organized into systems. The first system includes a piano introduction with *ff* dynamics. The second system features a vocal entry with "a2 Sole" and *ff espr.* dynamics. The third system continues the piano accompaniment with *ff* dynamics. The fourth system shows a piano part with *ff* dynamics and a vocal part with "Ma - ma." lyrics. The fifth system features a piano part with *ff* dynamics and a vocal part with *animato* markings.

Fl.

Cl.

Fag.

Cor.

Tr-be

Tr-ne

Tuba

Timp.

Chit.

Arpa

Piano

Org.

Canto

Archi

F₇ G_m B

This page of musical notation, numbered 59, contains several systems of staves. The notation includes complex rhythmic patterns, chords, and dynamic markings. Key features include:

- Staff 1 (Top):** Features a complex rhythmic pattern in the upper staves, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 2:** Continues the complex rhythmic pattern, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 3:** Features a complex rhythmic pattern in the upper staves, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 4:** Continues the complex rhythmic pattern, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 5:** Features a complex rhythmic pattern in the upper staves, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 6:** Continues the complex rhythmic pattern, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 7:** Features a complex rhythmic pattern in the upper staves, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 8:** Continues the complex rhythmic pattern, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 9:** Features a complex rhythmic pattern in the upper staves, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 10:** Continues the complex rhythmic pattern, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 11:** Features a complex rhythmic pattern in the upper staves, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 12:** Continues the complex rhythmic pattern, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 13:** Features a complex rhythmic pattern in the upper staves, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 14:** Continues the complex rhythmic pattern, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 15:** Features a complex rhythmic pattern in the upper staves, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 16:** Continues the complex rhythmic pattern, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 17:** Features a complex rhythmic pattern in the upper staves, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 18:** Continues the complex rhythmic pattern, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 19:** Features a complex rhythmic pattern in the upper staves, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.
- Staff 20:** Continues the complex rhythmic pattern, with a bass line below. The first two measures show dense chordal textures, while the third measure has a more open texture.

Dynamic markings include *mf* (mezzo-forte) and *p* (piano). Chordal textures are prominent throughout the piece.

4 Solo

Fl. *p cantando*

Cl.

Fag.

Cor.

Tr-be

Tr-ne

Tuba

Timp.

Chit. B C_m

Arpa

Cel.

Org.

Canto

Как у _ бе _ речь те _ бя, как за _ щи _

4

Archi

p

p

The musical score is written for a song. It features a vocal line at the top, followed by piano accompaniment (treble and bass staves), and a guitar line. The lyrics are: "...тить те_бя, как у_дер_жать те_бя". The guitar line shows chords B, G_m, and C_m. The score includes various musical notations such as notes, rests, and dynamic markings.

The vocal line starts with a melodic phrase in the first measure, followed by a rest in the second measure, and then a continuation of the melody in the third measure. The piano accompaniment provides a harmonic foundation with chords and moving lines. The guitar line is a simple harmonic accompaniment.

The lyrics are: "...тить те_бя, как у_дер_жать те_бя". The first line of the lyrics is under the first measure of the vocal line. The second line of the lyrics is under the second measure of the vocal line. The third line of the lyrics is under the third measure of the vocal line.

Fl.

Cl.

Fag.

Cor.

Tr-be

Tr-ne

Tuba

Vibr.

Chit. C_m F B G_m

Arpa

Cel.

Org.

Canto

в дни бы_стро _те_ч_ны _е, ти_ха_я мо_я,

Archi

5

5

E^b C_m F₇ B

доб_ра_я мо_я, нежна_я мо_я ма_ма?

Fl.

Cl.

Fag.

Cor.

Tr-be

Tr-ne

Tuba

Vibr.

Chit.

Arpa

Cel.

Org.

Canto

Archi

p

mf G_m E^b C_m F₇

закр. звук

pp

pp

Ma - ma!

ЗАКЛЮЧЕНИЕ

Feroce ♩ = 96

2 Flauti
2 Oboi
2 Clarinetti (B)
Fagotto
I, II
4 Corni (F)
III, IV
I, II
4 Trombe (B)
III, IV
I, II
3 Tromboni
e
III Tuba
Tuba
Timpani (G, D)
Tamburo
Chitarra
Organo
Piano
Canti

Feroce ♩ = 96

Violini I
Violini II
Viole
Violoncelli
Contrabassi
Chitarra basso

div.
div.

Musical score for a vocal and piano piece, page 67. The score is in B-flat major and 4/4 time. It features a vocal line with Russian lyrics and a piano accompaniment. The lyrics are: "вот придет тот день, тот день на_ста_нет, он,". The piano part includes a prominent eighth-note arpeggiated figure in the right hand and a steady bass line in the left hand. Dynamics include *mf* and a crescendo leading to a forte section.

вот придет тот день, тот день на_ста_нет, он,

1

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e

Tuba

Timp.

T-ro

Chit.

Org.

Piano

Canti

как звезд а, взои - дет в лю -

1

Archi

Musical score for a song, page 69. The score includes vocal lines, piano accompaniment, and a bass line. The key signature has two flats (B-flat and E-flat). The tempo is marked *ff* (fortissimo). The piano part features a prominent bass line with chords E^b_m , F , D_7 , and G_m . The vocal line includes the lyrics: *_ бой лю д - ской судь - бе,*

2

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

Chit.

Org.

Piano

Canti

ко - гда на - е - ди - не лишь ты да тво - я

2

Archi

The musical score is written for a vocal soloist and piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into several systems. The vocal part begins with a melodic line in the first system, marked with a forte 'f' dynamic and an 'a2' marking. The piano accompaniment consists of chords and arpeggiated figures. In the fourth system, the piano part features a series of arpeggiated chords labeled B, A^b, G, and G^b. The vocal part has lyrics in Russian. The final system includes markings for 'unis.' (unison) and 'div.' (divisi) for the piano accompaniment.

а2

B A^b G G^b

па - мять. По - том о - станется лишь па - мять о те -

unis.

div.

3

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

Chlt.

Org.

Piano

Canti

Archi

3

div.

div.

unis.

2. Од - на сре-ди лю-

-бе.

F D₇ G_m

-дей,

жи - вых

и бес_по - кой_ных,

од - на

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

Chit.

Org.

Piano

Canti

Archi

под солн - цем и

5

сре - ди дож - дя. О,

5

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

Chit.

Org.

Piano

Canti

Arch.

дай, о, дай ей бог быть доброй, быть до-стой-ной. О-

unis.

div.

The musical score is written for a vocal part and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into two systems, each containing four staves. The vocal line is on the top staff of each system. The piano accompaniment consists of three staves: the top two for the right hand and the bottom for the left hand.

The first system of the vocal line contains the following lyrics:

_на жи _ вет на све _ те без те _ бя! О,

The piano accompaniment features a variety of textures. The right hand often plays chords with arpeggiated figures, while the left hand provides a steady harmonic foundation with chords and moving lines. There are several instances of triplets and sixteenth-note patterns.

The second system continues the vocal melody and piano accompaniment. The vocal line ends with a fermata over the final note. The piano accompaniment concludes with a series of chords and a final cadence.

6

Fl.

Ob.

Cl. a2

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

Chit. D $\flat$ E G D $\flat$ D $\flat$ C

Org.

Piano

Canti дай ей бог быть доб_рой, быть до_стой.ной. О.

6

Archi

- на жи - вет на све_те без те _ бя!

7

Fl.

Ob.

Cl.

Fag.

Cor.

Tr-be

Tr-ni
e
Tuba

Timp.

T-ro

Chit.

Org.

Piano

7

Archi

div.

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Валерий Александрович Гаврилин

ЗЕМЛЯ

Вокально-инструментальный цикл

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